

circular



The Dead Deliver

The Dead Deliver

Though most Grateful Dead fans would insist there is a Grateful Dead month 12 times a year, Warner Bros. Records has nevertheless issued an edict declaring October, 1971, as The Month for those Dead Folk. October because it's a nice time of year after the summer doldrums and before the Christmas rush, and because there happens to be a new Grateful Dead album to celebrate.

What a Month Is

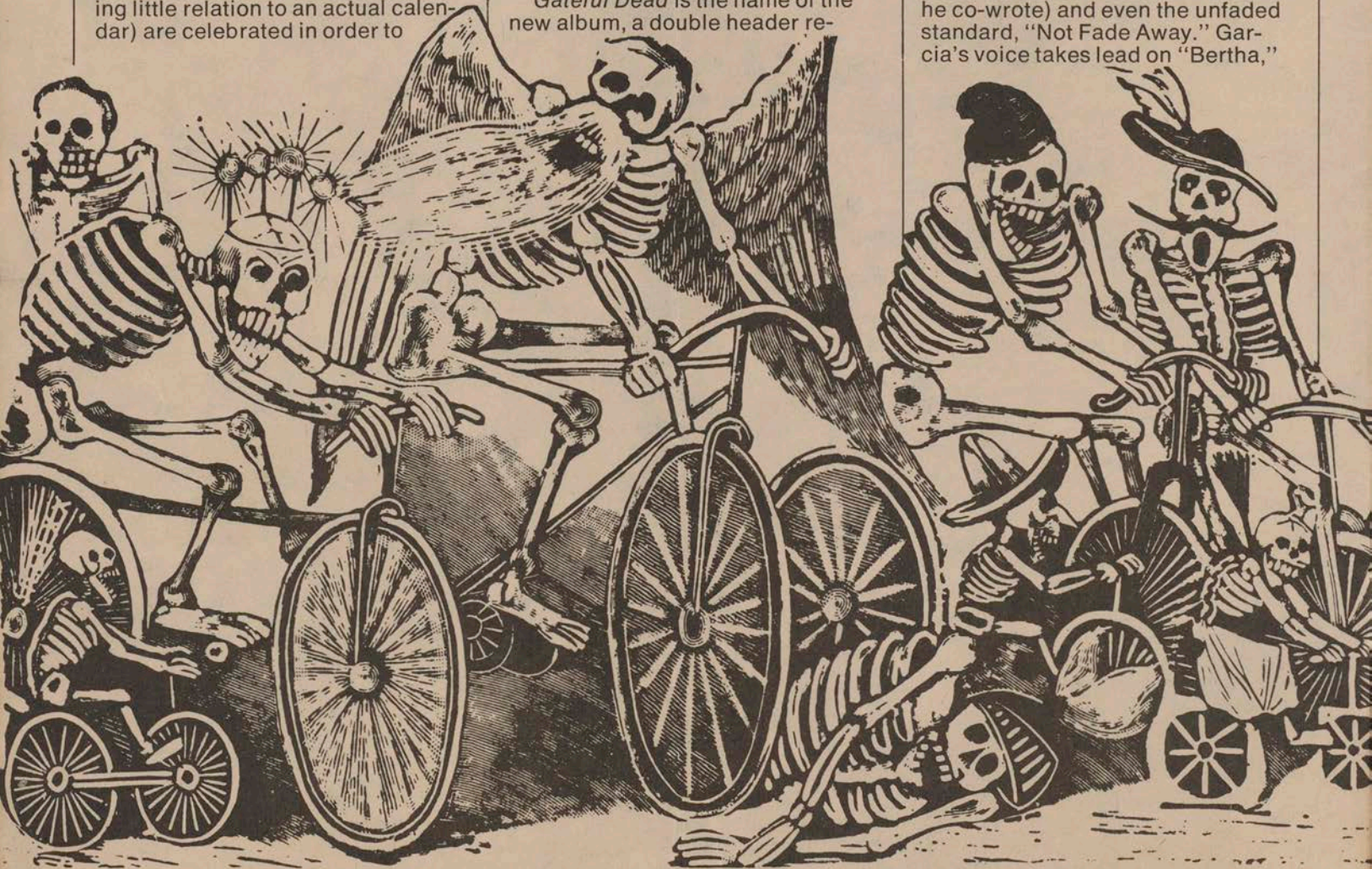
Most months (a cryptic record company merchandising term, bearing little relation to an actual calendar) are celebrated in order to

ballyhoo an artist's new album and glorify all the old ones (old albums being termed The Catalog). Thus it is not possible for Neil Young to have a Month this October because he doesn't have a new album; nor is it likely that the Beach Boys would have a Month this October because they have only two Brother/Reprise albums in their catalog. The Dead qualify all round, and besides, as Joe Smith, Executive Vice President and originer signer of the Dead once said, "The Dead are one of the most influential, exciting and important bands in the country." Amen.

The New One

Grateful Dead is the name of the new album, a double header re-

corded live in New York and San Francisco—and not to be confused with *The Grateful Dead*, the group's first album released back in 1966. This here new one, besides fulfilling the imposing promise of presenting the Dead in their inimitable live style, marks the emergence of one Bob Weir, rhythm guitarist, as strong lead singer and the Dead Most Likely to Become a Pop Star If He Ever Wanted To. Handsome Bob sings lead on seven of the 12 songs: John Phillips' "Me and My Uncle," Kristofferson's "Me and Bobby McGee," Chuck Berry's "Johnny B. Goode," Merle Haggard's "Mama Tried," plus "The Other One" and "Playing in the Band" (both of which he co-wrote) and even the unfaded standard, "Not Fade Away." Garcia's voice takes lead on "Bertha,"



"Big Railroad Blues," "Wharf Rat" and "Going Down the Road Feelin' Bad." Pig Pen's bluesbreaker showcase is "Big Boss Man."

Behind the voices is the omnipresent elliptical perfection of Garcia's guitar, about which much has already been written (Mr. Garcia's first solo album, by the bye, will come forth in November). There's also the solid Mr. Pen, (nee Ron McKernan), a lengthy drum solo by Bill Kreutzmann, the complex bass lines of Phil Lesh, and occasional thundering crowd noises. Four sides, a whole concert. New versions of old Dead songs and some brand new ones.

The Old Albums

Grateful Dead is Number Seven—Lucky Seven if those IBM sales sheets are any indication. *Grateful Dead*'s advance orders exceeded the total sales of some previous albums. By *Circular*'s calculation, *Grateful Dead*'s Sevenness indicates that there are six previous albums.

Back in 1966, or close, it was decided by a few exalted arbiters of taste (rock critics) that no San Francisco band could possibly make a record as good as its live performance, an opinion probably generated by the ecstasies experienced in those first mind-expanding San Francisco dance concerts. So it was that when *The Grateful Dead* was released it was condemned as a poor substitute, a pale appetizer for the live main course. Only in recent months and years have those same critics admitted, ruefully even, that the first Dead album holds up very well indeed. Some have even deemed it a masterpiece in retrospect, for on it are classics like "Viola Lee Blues" (the song that really did get you high), "Good Morning Little Schoolgirl" and the beautiful "Morning Dew."

There was an interminable time lapse between the Dead's first and *Anthem of the Sun*, the second. They

Grateful Dead Month—What You'll See

To set all 50 of the United States ablaze with enthusiasm for the Dead's seven WB albums, the merch/ad/promo people in Burbank have been working overtime for the last month, in consort with the Dead's management, to come up with a campaign known loosely as "Fill Your Days with the Dead." Here's what's happening:

★ Currently arriving at the WB warehouse in Burbank are 10,000 Grateful Dead T-shirts, the rose-crowned skull of their new album cover blazing chest-height in four-color splendor. About half of these are going to make up instore display kits—four to a box, with a length of clothesline and clothespins, to hang wall to wall in record stores across greater America. The rest of the shirts will be for the personnel of said stores, radio and press, the Dead and their family, and of course WB staffers at large.

★ Being readied to accompany the above—also for instore display—are giant black-and-white blow-ups of the Dead and slicks of their seven album covers.

★ Grateful Dead patches, also using the rose-topped skull, are in the process of being stitched by

started *Anthem* in Los Angeles (where they had recorded the first with Dave Hassinger producing), but the Dead hated Los Angeles and kept scooting up and down the West Coast and across to New York, recording some in the studio, some live. Just read the list of locations on the back of *Anthem* and know why Joe Smith—and Dave Hassinger—fretted frequently in 1967. *Anthem* marked the end of "outside" producers for the Dead.

It didn't mark the end of the myth—that the Dead couldn't harness the recording techniques necessary to

gnomes at an undisclosed location. Delivery is imminent, and these, too, will be made available to record stores—for their own use and customer giveaway. If they turn out as smashing as anticipated, radio and press will also be on the receiving end.

★ To lure Dead fans off the streets and into the stores, a variety of advertising aids have been devised and manufactured for use by the WB branches and their accounts. Tucked neatly into a Grateful Dead advertising kit are dealer ads suggesting that Dear Consumer be aware that there is now a Dead album for every day of the week; radio scripts; miniatures of album covers for use in local newspaper advertising; WB logos and headlines for the campaign.

★ Lending strength to the above is radio play—immediately impressive for the new album—and an upcoming single. And then there are the goodies that were serviced with the release of the new album: two different posters, dealer ads, prepared radio spots and scripts. National radio and advertising buys for the album are slated to butt up against the campaign for Grateful Dead month.

make a "live-sounding" album, and so many people missed songs with fanciful names and spellings like "Cryptical Envelopment" and "New Potatoe Caboose." Also on *Anthem* were "That's It for the Other One" and "The Faster We Go the Rounder We Get," two songs which became a staple in the Dead's live concerts—and which enjoy a reprise on the new album under a briefer title, "The Other One."

Aoxomoxoa (the name is a palindrome; no hidden meaning) was the true test of a Dead freak; it contained "St. Stephen," a crowd



pleaser, but also such avantly weird things as "What's Become of the Baby." It was a transition album, with the band sometimes exploring heady regions of non-rock while sometimes thumping away on toe-tappers like "Doin' That Rag." It has been their least worldly successful album—and it might well be the only rock album in recent history with no production credit. None. The label copy reads "Arranged by the Grateful Dead" and the liner mentions Bob Matthews and Betty Cantor as Executive Engineer and Engineer, respectively; nobody was named Producer. But it was the first of a long and happy relationship with Bob and Betty, who have been involved in almost every Dead album thereafter, receiving co-production credit on *Live Dead* and *Workingman's Dead*.

Then *Live Dead* appeared in 1968, a double package, their first breakthrough into the Hit Album area. *Live Dead* had what everyone (at that time) went to Dead concerts for—long lyrical guitar passages, lengthy Pig Pen growls ("Turn on Your Love Light" was guaranteed to get an audience standing for Mr. Pen). "Dark Star," the entirety of Side One, remains one of the better examples of Garcia's mystical guitar journeys. Still, *Live Dead* marked the end of an era, that era of early Grateful Dead. It was as if they said, "Here it is, the live performance sound you've been harping about for so long. Now we'll get on to something else."

That something else was *Workingman's Dead*, released early in 1969. It dispelled all doubt surrounding the Dead's ability to control a studio control room, and it brought forth songs—not just a few lyrics attached to instrumentals, but real songs with beginnings, middles and ends. And vocals. The Dead had been listening to their friends Stephen Stills and David Crosby and had decided that singing real harmonies could be fun. "Uncle John's Band" and "Casey Jones" and

"Black Peter" are beautiful songs with fine singing, written by Jerry Garcia (music) and Bob Hunter (words), as were most of the Dead songs. The harmonies were and still are the work of Garcia, Weir and Lesh. *Workingman's Dead* is notable for one other thing: it is the only Dead album with a photo of the group on the cover.

American Beauty surfaced in the fall of 1970 with ever tighter vocals, ever better songs like "Ripple" and the Grateful Dead chronicle, "Truckin." It also had "Sugar Magnolia" by Bob Weir, one of the most commercial Dead songs ever, if *Circular* could be pardoned the use of the word commercial in a Dead article. It had "Operator" by Pig Pen, who had been writing songs all along (and plans a solo album some day). *American Beauty* also has, to the best of *Circular's* admittedly limited knowledge, the only song on which Phil Lesh sings lead—"Box of Rain."

The first and last albums (each bearing the name of the group) feature the original five members—Jerry Garcia, Phil Lesh, Ron McKernan, Bob Weir and Bill Kreutzmann. Beginning with *Anthem of the Sun* through *American Beauty*, the Dead's rhythm section was expanded by a second drummer, Mickey Hart, who left in 1970. *Anthem of the Sun*, *Aoxomoxoa* and *Live Dead* featured a seventh, Tom Constanten (keyboards), who left in 1969. Several albums note additional music from David Nelson, John Dawson (Marmaduke) and Dave Torbert, who, with Garcia and Spencer Dryden, form the New Riders of the Purple Sage.

Reticence Overcome

On the first album the Dead's original songs were credited to McGannahan Skjellyfetti; on *Anthem of the Sun* they noted "All selections written by the Grateful Dead." By the third album, *Aoxomoxoa*, they had overcome

reticence about personal names and listed "All tunes written by Robert Hunter, Jerry Garcia and Phil Lesh." Although every Dead has since had some kind of writing credit, most songs come from the busy minds of Hunter and Garcia.



Items

The Trades

★ *Circular's* Items gnome, always striving to be original, was struck dumb (not unusual in itself) by several items that appeared in various show biz papes (papers), so said gnome stole a few:

1. Arthur Godfrey has retired after 43 years in radio, but it isn't absolute retirement, since Mr. Godfrey plans some TV specials and devotes much time to ecology.

2. Frankie Avalon emceed the Miss World Beauty Pageant at Hampton, Virginia, October 2. Among judges were Bob Hope.

3. Warner Bros. (the movies) has commissioned a horror item from Hammer Films in London. An update of the Count Dracula saga, called *Dracula Today*. "Casting so far includes the Faces, hot new British pop group. Hammer plans a precedent by casting a black actress as femme lead."

4. Headline—"CBS Asking \$5-Mil From Donovan, WB For Breaking Pact." Columbia Records, parent to Donovan's ex-label Epic, is demanding \$2,500,000 from Donovan and an equal sum from good old Warner Bros. because, says Columbia, Donovan failed to complete the terms of his CBS contract and WB allegedly interfered with those contract relations.

Sick

★ Jesse Colin Young, he of the amazing voice, he of the Youngbloods, has the mumps. Had to can-



Jesse Colin Young

cel two weeks of bookings. Condolences to Mr. Young's swollen glands, and may they unswell soon.

Wall Artists

★ Joining the ranks of artists who adorned buildings with graphic delights (see the Little Feat album cover and the Frank Zappa gymnasium wall, all in *Circular's* past) is



The Big Tongue

Michael Warner, who has decorated his modest home in Santa Monica with an exact rendering of the tongue logo from the new Rolling Stone label. Michael even sent *Circular* a picture.

Circular Corresponds

★ Last week a postcard from the La Vista Motel in Denver winged its way to *Circular's* desk: "Dear *Circular*, Here I am in Denver—playing my songs and singing my stories—the Cafe York is full each night and I will probably sell 15-20 albums here. Love, John 'the Lonesome Picker' Stewart."

The Name's Not the Same

★ The Canadian outpost for Warner Bros. Records, which only moments ago celebrated its fourth birthday, is scrapping the beloved Warner name in favor of Kinney Music of Canada Ltd., after the folks who own WB. This because that office also represents Elektra and Atlantic and their sundry offspring, all also Kinney holdings.

Sports Great Randy Newman

★ Hans Officier, the licensee for WB in Holland, sent wonderful news to the home office: Randy Newman got

the Dutch Edison Award 1971 for his album *Randy Newman Live*. It is rumored that this award is named after baseball great Knuckles "Dutch" Edison.

Daddy Hot

★ Australia's favorite-ever group, *Daddy Cool*, whose "Eagle Rock" single is being re-issued this week in a scaled-down 3-minute 27-second version, is nearly ready to launch its first album in this country, hot on the heels of its debut national tour. The album, *Daddy Who? Daddy Cool*, is slated for November 1 release, five days after the start of DC's tour with Deep Purple. Meanwhile, "Eagle Rock" has clutched the Australian Number One spot for something like 17 weeks and is booming here.

Continuous Originals

★ *Circular* can think of only one American group that has been together for at least five years with the same lineup today as when they first started. The Grateful Dead. Across



the Atlantic, *Circular* thinks maybe the Who has that honor. It is entirely possible that *Circular*, being dim, overlooked other candidates for this category, in which case *Circular* begs readers to so inform.

Promotional Specialist

★ Joining Warner Bros. Records this week as Director of Special Projects is Les Anderson, formerly assistant General Manager of radio station WDIA in Memphis. The position is not as vague as the general nature of its title might indicate. Les will operate as a promotional trouble-shooter, adding his strengths to the careers of singles and albums in coordination with National Promotional Director Ron Saul and his assistant, Walt Calloway.

Birthdays Billets-doux

★ This week's birthdays include the following musical notables: Clarence Williams (Oct 6), Vaughn Monroe (Oct. 7), Al Martino (Oct. 7) and John Lennon (Oct. 9).

October Release Unveiled

Shipping this week are the following albums, known to all at Warner/Reprise as the October Release:

Warner Bros.

Aereo-Plain — John Hartford (WS 1916)

Ronnie Milsap (WS 1934)

High Country (WS 1937)

Quiver (WS 1939)

Sharepickers — Mason Williams (WS 1941)

Colosseum Live — Colosseum (2XS 1942)

Grand Tour/Live — Rod McKuen (2XS 1947)

The Lonesome Picker Rides Again — John Stewart (WS 1948)

Tupelo Honey — Van Morrison (WS 1950)

Reprise

Rosemary Lane — Bert Jansch (RS 6455)

"Live" at the Polynesian Palace — Don Ho (RS 6461)

King of Rock and Roll — Little Richard (RS 6462)

Reflection — Pentangle (RS 6463)

Future Games — Fleetwood Mac (RS 6465)

Electric Warrior — T. Rex (RS 6466)

All will receive amplification and magnification within the pages of *Circular*.

Hot Wax

★ Warner/Reprise is currently enjoying one of its periodic singles booms, thanks to these hot little numbers: "Wild Night" by Van Morrison, "Desiderata" by Les Crane, "Charity Ball" by Fanny, "Eagle Rock" by Daddy Cool, "One Tin Soldier" by *Coven* (from the *Billy Jack* soundtrack), "The Wedding Song" by Paul Stookey and (certainly not least) "Long Ago and Far Away" by James Taylor. End to end they'd total 49 inches.

It's Been a Long Time

★ *Circular's* crusty nearsighted Pictures Editor, who was the focus of some complaints in the September 20 Mothers of Invention issue, is pleased to offer up a new Mothers



The Real Mothers of Invention

of Invention picture, one containing the actual members of the actual current group, courtesy of the nice people over at Bizarre.

Once Again, Only More So

★ Herbie Hancock's second album, *Mwandishi*, is being resericed to press and radio all over again along with a seven-inch E.P. containing edited cuts from the album. A brochure of Hancock reviews plus a Les Carter interview with Herbie (in disc form) will be included. All meant to be a reminder that Herbie is still out there and is still, in Joe Smith's words, "One of the most brilliant young musicians in the world and a premier artist on the Warner Bros. roster."

Keep It Short

★ Long singles (those in excess of 4 minutes) are really hated, not just by Top 40 radio program directors who would rather have that time for commercials, but now by one-stops who supply jukebox fodder. A report in *Billboard* quotes Wayne Hesch of Arlington Heights, Ill. (jukebox programmer): "Our programmers believe using singles over 4 minutes is like going back to nickel play." So?

Take That, Rubber Dubber

★ Finally the record industry breathes a small sigh of relief. The House Judiciary Committee has approved legislation extending copyright protection to tapes and records—a blow against bootleggers. The Senate had already approved the anti-pirate bill, but the House version changed it slightly (adding a cutoff date of Jan. 1, 1975, unless extended by Congress). The Senate is expected to agree to the change.

Thank God It's History

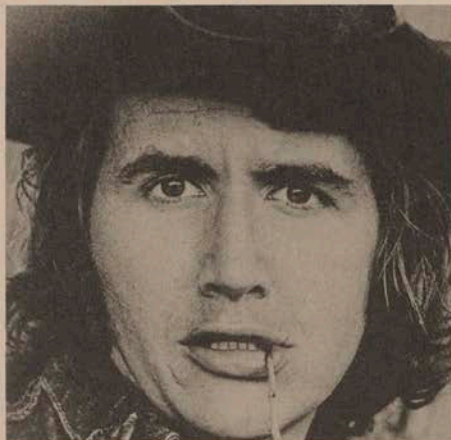
★ Ten Years Ago this week WB made its bid for the popular market with the following albums: *Popular Piano Concertos of Famous Film Themes*, George Greeley; *Music Made Famous by Glenn Miller*, Ray Eberle and Tex Beneke; *Bud Dashiell and Kinsmen*, Bud Dashiell, and a sampler called *George Greeley 15 Best Loved Christmas Concertos*.

New Singles

Daydream Believer

John Stewart
WB 7525

"Why is John Stewart singing a Monkees' song?" you ask, not realizing that the Monkees sang this John Stewart song into undeserved (but at least lucrative) oblivion. It's a classic after all. John's first singles effort for WB, a selection from his imminently-available War-



John Stewart

ner album debut, *The Lonesome Picker Rides Again*, is happy and profound and easily the best single of his solo career. Produced by Michael Stewart (John's brother), it runs a tidy 2:40 with nary an empty second. Picking along with John on the side are Fred Carter on guitar, Michael Stewart on guitar, Lee Sklar on bass and Russ Kunkel on drums.

Giddy-Up Ride Me

The Ides of March
WB 7526

The Ides of March return closer to the style of their big "Vehicle" hit with this energetic song, written by gruff lead singer/guitarist Jim Peterik. The brass, guitar and drums weave an ornate pattern behind Peterik's powerful vocal, which propels the record full speed through its 2-minute 58-second lifespan. Bob Destocki and Frank Rand produced.

Feelin' Down Farther

The Doobie Brothers
WB 7527

The Doobie Brothers are acoustic rockers whose musical vitality, both in person and on their first LP, *The Doobie Brothers*, has attracted a goodly following at a time when making it is harder than ever for a new act. This single, which has been much requested by various radio stations, is a cut from that very same fresh album, edited down to a trim 3:26 from its original 4:20 length. Produced by Lenny Waronker and Ted Templeman, it moves fast and alluringly and would flatter any radio station with its presence.

Fireball

Deep Purple
WB 7528

The title track from DP's most recent album, this is perhaps the densest record Warners has released all year. There is so much sound dealt out at such a fast pace that one can imagine the group reaching a point



Deep Purple

where further overdubbing was physically impossible because it could no longer be heard. Effects of this sonic density are of high energy and intense activity, which would seem appropriate feelings for a single to generate. Hot indeed is Deep Purple and timely indeed is this single.

Long Promised Road

The Beach Boys
REP 1047

This is a re-issue of a single originally released several months ago as REP 1015. In the wake of the excitement surrounding the arrival of the BB's *Surf's Up* album, the A side has been recoupled with "Till I Die" and indications are that it will hit this time out.

Mamy Blue

Joel Daydé
REP 1048

This is the original version of a record which has made a thorough sweep of Europe after monopolizing the French hit parade, its starting point, for week on week. There are now something like six versions of the song circulating in this country, but it's hard to imagine anything topping Mr. Daydé's original, with its compelling female chorus line and his fine Joe Cockerish delivery. A distinctive single which one hopes will not be penalized for its slightly late start on these shores. The song, written by Phil Trim and Hubert Giraud, measures in at 3:20.

Top Ten

Week of October 4-10

1. Black Sabbath/*Master of Reality* (BS 2562)
2. Beach Boys/*Surf's Up* (RS 6453)
3. Jethro Tull/*Aqualung* (MS 2035)
4. Deep Purple/*Fireball* (BS 2564)
5. Paul Stookey/*Paul and* (WS 1912)
6. James Taylor/*Mudslide Slim and the Blue Horizon* (BS 2561)
7. Black Sabbath/*Paranoid* (WS 1887)
8. Neil Young/*After the Gold Rush* (RS 6383)
9. Joni Mitchell/*Blue* (MS 2038)
10. James Taylor/*Sweet Baby James* (WS 1843)

Artist Itineraries

October 4-10, 1971

California

Black Sabbath

10/5, Whisky A Go Go, Los Angeles
10/9, Memorial Auditorium, Sacramento

Kindred

10/6-10, Papa Joe's, Redondo Beach

Rod McKuen

10/9, Civic Theatre, San Diego

Colorado

Fanny

10/8, Denver University, Denver

Hawaii

Black Sabbath

10/10, H.I.C. Arena, Honolulu

Illinois

James Taylor

10/9, University of Illinois, Champaign

Indiana

Ides of March

10/10, Scherwood Club, Schererville

Kentucky

Ides of March

10/7, Morehead State University, Morehead

Maine

Youngbloods

10/8, Bates College, Lewiston

Massachusetts

Randy Newman

10/8, Sanders Theatre, Boston

Michigan

James Taylor

10/8, Michigan State University, Lansing

Minnesota

The Association

10/10, Duluth Arena, Duluth

Fanny

10/10, Guthrie Theatre, Minneapolis

Missouri

Ides of March

10/9, Shrine Mosque, Springfield

Nebraska

Fanny

10/9, University of Nebraska, Lincoln

Nevada

Black Sabbath

10/6, Fairgrounds, Reno

New York

James Taylor

10/5, War Memorial Auditorium, Syracuse

Dionne Warwick



10/7-20, Copacabana, New York City

Fleetwood Mac

10/8-9, Rock Pile, Island Park, Long Island

Youngbloods

10/9, Stoneybrook, Long Island

Ohio

James Taylor

10/7, Ohio University, Athens

Oregon

Rod McKuen

10/8, Civic Auditorium, Portland

Pennsylvania

The Association

10/8, Clarion State College, Clarion
10/9, Williamsport Community College,
Williamsport

Rhode Island

Youngbloods

10/10, Edwards Auditorium, Kingston

Washington

Rod McKuen

10/6, Opera House, Seattle

Black Sabbath

10/8, Arena, Seattle

Washington, D.C.

John Baldry

10/4-9, Cellar Door

Wisconsin

James Taylor

10/10, University of Wisconsin, Madison

Canada

Gordon Lightfoot

10/6-7, Jubilee Aud., Calgary, Alberta
10/8-9, Jubilee Aud., Edmonton, Alberta

Rod McKuen

10/7, Queen Elizabeth Theatre,
Vancouver, B.C.

Television

Fanny

10/4, The David Frost Show

Money Matters

Circular's own External Revenue Service is again pleased to cite those artists making it big, this time for the month of August, 1971. This month, Black Sabbath booms to the top, aided no little bit by the addition of the group's "Master of Reality" album.

This listing of grosses-by-artist (not by individual albums) newly projects four artists not mentioned last month (last month's rankings are in the parentheses below) into the Croesus List.

Warner/Reprise Accounting Department, led by the winsome M. Gitlin, firmly assures *Circular* that these figures are not only accurate but also inspirational. And that unlisted artists should bend in a little closer to the mike.

August's Grossingest

1. Black Sabbath (4)
2. James Taylor (1)
3. Jethro Tull (2)
4. Paul Stookey (-)
5. Joni Mitchell (3)
6. Deep Purple (-)
7. Neil Young (5)
8. The Mothers of Invention (-)
9. The Association (-)
10. Jimi Hendrix (6)